

NON-STOP ROCK & ROLL COVERAGE FOR FLORIDA!!

1999

this issue:

The Call, Skinny Puppy, Megadeth
Spread Eagle, Cathryn Wheel, Uncle Sally
and The Tampa Bay Street Report



THRUST



ALICE IN CHAINS

*A Blast
Of Sonic
Morphia*

DECEMBER



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INTERVIEW



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Volume 2 / Number 12
December 1990
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TO BUILD A BETTER THRUST

The best way to avoid a head wound is to keep moving. I don't know why those words of wisdom stick in my mind. But they do... or they did. And so, in the hallowed halls of Thrust International, the concept to devise a new look was born. You can see the final result on the cover and throughout the pages — a cleaner, tighter Thrust — but one with the impact needed to rock the Southeast United States into the 21st century.

We beat our heads against the wall. Actually, we imagined beating our heads against the wall. It's safer. Still, the question lingered in the air. "Who in the entire United States can give Thrust a visual mega-thrust?"

In walked Michael Barnett, affectionately known as The Dancing Man. "If anyone is going to design the new Thrust, it's got to be me."

"But Mike," I interjected. "You're not a designer, you're a writer. A twisted, depraved, morbid one, but still a damn fine writer."

"Then he must have my last name," Michael insisted. "The tradition of Barnett-dom must be continued. And if you don't, then this..." Michael raised a copy of his latest death/romance story entitled *Mimi*. "It's about you-know-who."

"I can't print that," I said. "She knows people. She has connections. She will curse us with the voodoo of her eyes." Oh Mimi, please do that voodoo thing that you do so well.

"I will sneak in during the night," Michael continued. "I will kill everyone in the production department and overpower your Macintoshes with my dreams. By the way, are the voices in my head bothering you?"

In burst DJ Justice, editor of the magazine, munching on a Kash N Karry Blue Collar lunch special. "I overheard what you were saying and I have an idea. Let's just buy Barnett Bank's logo from them." DJ always comes up with the good ones.

"Deej, I told you not to chew with your mouth full," I interjected. "I've got a better idea. Let's take our highly-trained telemarketing department and have them go through the phone book and call everyone with the name Barnett. We'll find an artist extraordinaire eventually."

Just then, the phone rang. Actually, the phone is always ringing. This time I noticed and picked it up, relieving our ace receptionist Janice from screening another call for me.

"It's Greg from Rock in Motion in Los Angeles. Is this Chris?"

"Why, yes it is." For those of you who don't know, Rock in Motion is the firm who has done logos and designs for everyone from Desolation Angels to Erotikill to Cry Wolf, not to mention the man who single-handedly redesigned Rock City News, LA Music Scene, and Screamer (all fine rock mags in the City of Angels).

"Dude, I have to talk to you about your logo. I have some ideas to bring it into perspective, to really make it say *Thrust*."

"What a coincidence. We were just talking about doing something new with the logo. But wait," Michael Barnett's leering death mask beamed down at me. "What is your last name?" "Krakyoheovich. Can't you tell? I'm always rushin'."

"It must be Barnett," Michael whispered in my ear. Hey, where did he get that Chris Phillips voodoo doll?

"Listen, Greg. I really like your work and you have the same first name of that crazy PD over at WXTB, so I'll make you a deal ASAP. Legally change your last name to Barnett, and I'll let you design the new logo for Thrust." "You strike a hard bargain, Chris. I'll do it on one condition: No one is allowed to call me Barney."

And so a deal was cut, as most deals are, with a maniacal staff editor staring me down with death in his eyes.

And so a plane ticket was purchased and out was flown a newly named Greg Barnett, airbrushes, toothbrushes, in bag, ready to design the new Thrust logo.

And so began the beginning of a new era in Thrust-dom.

"It's kind of spooky," Greg "but you are designing the logo in the exact same room that original logo was done in by Caron Gordon when we all worked here for our ex-employer." "But we killed them off, too." I thought I had written Michael out of the plot line but there he was, back again. "And besides, this is the very room, in which under puritanical rule, I thought of the name Thrust."

Too weird. Maybe we should change our name back to Contemporary Insanity. That was Ted's idea. Ted was my original partner. Ted enjoys two gold albums and a guitar owned by Roxx Gang. Every woman I've ever asked has admitted that Ted has beady eyes. Always trust

a woman who tells you to stay away from people with beady eyes.

But enough about that. Greg already had the pencil drawing done. We can't change the name... not now. Not even if Allison Frank told us too. She was the woman who became so horrified when she allegedly found penises airbrushed onto the first cover of Thrust and refused to work with us unless we changed the name of the magazine to something less sexual. We wish her well in her present endeavors.

To keep Greg busy, we put the office coffee machine next to him. Yeah, he's a great artist, but could he handle the constant barrage of office small talk and the risk of Ricky, our famous production manager, losing motor control and dropping a pot of coffee on the new logo? It was a risk I had to take.

Luckily, some last minute employee advice turned out for the best. The original brown earth on the free-for-all logo was enhanced to include green terra firma, reminding all of us that a healthy environment is something we can all strive for.

And some last minute legal problems were avoided as Steve Wacholz (Dr. Killdrums) from Savatage rounded up the Noriega defense team and attempted to tell us that the T in Thrust backwards is mighty similar to the T in the Savatage logo. Luckily, we came to the decision that I will not play Savatage albums backwards and he will not our logo backwards. I hope there isn't a loophole in the dyslexia clause of our agreement.

And lo and behold, the new logo of Thrust was born. Yeah, it holds true to the original design, but man does it say rock & roll. And when it comes down to it, all humor aside, that's what it's all about. Music is about evolution and change, incorporating timeless elements with fresh, innovative ideas. So, readers, consider this the Thrust of today, ready for tomorrow. And get ready to Thrust into 1991.

Special thanks to Caron Gordon Graphics for unconditional support of Thrust Magazine from its conception; Greg Barnett at Rock in Motion Design for sleeping on my couch for a week and making a kick-ass logo; and Gary Smith, airbrushing madman, who kindly loaned us his compressor to get the new artwork done. And to all who have supported Thrust Magazine through 1990, thanks for making us the best rock & roll magazine in the Southeast United States. Keep Thrustin'.

Thrust

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BANDS

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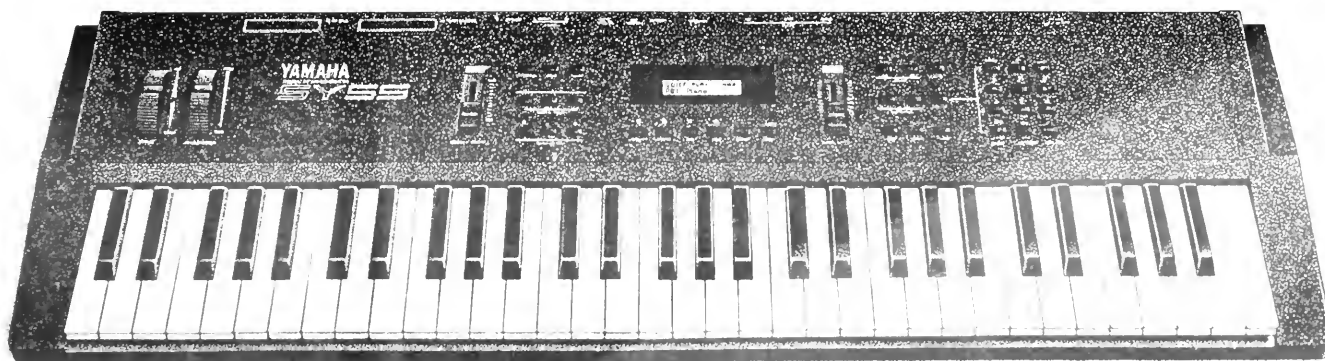
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Alice In Chains

A Blast Of Sonic Morphia

INTERVIEW

BY CHRISTOPHER ROBIN



When, in the course of musical evolution, the current "in" sound begins to erode on your brain, along comes a new band to give popular culture a *Facelift*. Alice in Chains will never be your ordinary band. Take the dark side of The Doors, strip the carnival keyboards, and add the twisted, distorted fervor of modern youthful aggression. Imagine the wail of the banshee, horsened by the fumes of society, yet complete in its fury. It's not metal, it's not alternative. It's the forging of rebellion, sonically and emotionally.

THRUST: "Sea of Sorrow" is an interesting song because you think you know what's going on, but then the rug is pulled right out from under you. Is that true in most of your music?

JERRY CANTRALL: We didn't write any manuals or anything. We just made songs that made us feel good playing them.

Is there a common thread running throughout the album?

Everything has its own meaning. We didn't plan on making any message. That's not the kind of band we are. The songs are open for anybody to take.

But you still have things to say. Like "Man in the Box." Is it really about the veal industry? Layne wrote that song. We were having dinner with our A&R rep, Nick Turzo, and someone was eating veal. Nick started telling us how they raised veal, which if you're familiar with at all, is pretty horrible. They raise them in pens where they don't move around. All they do is eat and stay in a box until they die. They don't get to see any of the outside world. All they know is to eat, drink, shit, live in a box.

Does that relate to all of us?

I guess so. We're all in our own little boxes in a way. And there's a whole lot going on outside our little boxes that we never see — what's really happening in the world.

That fine song is copyrighted by Jack Lord Music. Does the band have a Hawaii 5-0 fetish?

(Laughter) Layne came up with that. Ask him when he's done booking Dano.

The video for "We Die Young" meshes psychedelic imagery with the desperation of suffocation. How did its imagery evolve?

We were recording the last tracks on the album

and were talking about doing this photograph. We wanted a wet situation, but where you could still see the band. Someone brought up the idea of using clear plastic and having us come up underneath it, underwater. The photo on the inside of the CD was the first to come out of that idea.

Do you plan on dying young, artistically or physically?

I'm not planning on doing anything but living. It doesn't matter if you die young or die old, you're dead. You may as well have as much fun as you can.

What statement does *Facelift* make?

The album is a pretty honest statement about where we're coming from. Dave Jerden did great production but we didn't take it over the top. He kept it pretty raw. We did some really neat things and we're real happy with the way the album came out. It's only our first album, but we did it in a real natural way. We just did the strongest songs.

Did you have to fight to keep any of the songs on the album?

You wouldn't be hearing "Man in the Box," "Confusion," or "Love Hate Love" if the record company had their way. But we really knew that they could be great. And so they ended up on the album.

(Referring to the song "Bleed the Freak") Who is the freak and why do you want them to bleed?

I wouldn't want anybody to bleed and I wouldn't want to call anybody a freak. But a lot of other people would. Those people are pretty apparent around you. You can take that in any meaning. It can be the high school bully, your dad, Big Brother, whatever. Some people have a fetish for making other people their scapegoats. Race, the way you look, what you listen to, what

you're supposed to consider art or not. Some asshole you don't know is sitting in a room somewhere calling you obscene or calling you a freak and making a big deal out of it. It's a disturbing situation and a common theme.

Persecution?

In a certain way, but not that heavy. It's not meant to be a message tune. It's just a desperate feeling. It's about people nailing other people to the cross for getting off on their own trip, whatever that might be. I'd like to see what would happen if the shoe was on the other foot for these people. They'd be the first to beg for mercy. That's what that song's about.

Most of the songwriting credits are shared between you and Layne. Is their a nucleus in the band?

The whole band is a unit. We've spent the last two and a half years living and breathing with each other. We've done it all. But we've always

stuck together. Everybody is very involved, music-wise and decision-wise. Layne and I do come up with a lot of the ideas — ideas that we feel strong about. The great thing about this band is, there's a lot of room for individual effort. But there's also a great camaraderie in the way that the music is done. That's what makes it real natural and fresh, more diverse and fun. It's not one person saying the way it is.

Do you cringe when people attempt to compare you to the other acts from Seattle?

No, I think that's a natural thing for people to do. I think that we have some incredible bands from that area. There have been for years. It's a scene that's always been happening. From time to time the rest of the world takes a look at it because its great music. I don't feel bad about that at all.

You mention a special thanks to Mother Love Bone. Looking back, if one song on your



PHOTOGRAPHY BY JANET K. DELIMAN / ROCK'N MOTION IMAGE DESIGN 1990



JERRY CANTRELL/GUITAR



LAYNE STALEY/VOCALS

album could be heard by Andy Wood (MLB's vocalist who passed away earlier this year), which one would it be?

None of those songs go out to Andy. They weren't written for Andy, and unless I wrote a song specifically for Andy, then it wouldn't fit. All of the songs are blurred images about how I feel about certain things. It's a young, frustrated, desperate feeling. But that's how life is. Life isn't straight. Life isn't calm. Life isn't mellow, whether you want to believe it or not. It's volatile. It's on the edge. It's evil. It's sick at times. There's a lot of good things about being alive and being a person, but there's a lot of shit too and that all comes out in the songs. Getting back to Andy, the reason we put the special thanks on is because he is a good friend of ours, and he was a great person and musician. It's sad that he's not around.

Do you want people to understand the band? Yeah, but I'm just not into giving people instructions to read. I think that's boring. We're just trying to make music. Take it like you want to take it.

Are you the Doors of the 1990's?

I never really thought about it too much. I don't say we're trying to be the Doors but I think Jim Morrison was really great and really deep into his own thing. I think it's a good example of someone who did their own thing and that's really cool. And I hope that's what we can do with ourselves. If someone saw a parallel between us and the Doors, I would definitely take that as a compliment.

Do you play rock and roll?

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THE CALL

by Marvelous Marvin Boone

The Call has been around for over ten years and you have probably never heard of them! Some people confuse The Call with The Fall. Some think they might have, maybe, possibly seen them on MTV once. Some folks think The Call is from Europe or somewhere in the big country where U2 roam. Some people voted for Bob Martinez and Nixon too! Never mind all that, it doesn't matter if you have ever heard of The Call, but it does matter if you have never experienced the inspirational feeling of The Call's music. This is a group of real people making real rock & roll. Michael Been (the group's leader, songwriter and guitarist) and The Call play rock the way God, or maybe the devil planned it. We're talking guitars and real drums (remember those) and real human voices. No computers need apply. The only sampling to be done is for you to sample The Call's latest, "Red Moon" on MCA Records.

Drawing from The Band, Van Morrison, Dylan, Richard Thompson, and mostly from themselves, The Call is rocking and people are talking. Peter Gabriel called them "the future of American music." Time Magazine named their 1987 release, "Into the Woods" one of the top ten records of the year. I called Michael Been one afternoon, woke him up, and talked to the man behind The Call.

THRUST: The Call are just real people making real music. Give a guy a guitar and let him make some sounds as opposed to sampling everything on a computer.

MICHAEL BEEN: Well that's the new normalcy.

So you don't even need a band anymore, just a guy who can punch the right thing on a keyboard and sample it in there. That's true, it's all fake now. We're getting a little taste of it with the Milli Vanilli thing. If they knew how much can be faked in the studio, and how much the record industry is promoting this kind of business, you would think there would be a serious backlash. If people knew that synthesizers and computers just play themselves, I would think they'd get disenchanted with it.

How long did it take you to get a contract?
It took a long time.

When you listen to The Call, you hear a lot of the best elements of Van Morrison. You've worked with Garth Hudson, and in fact toured with him, right?

Yeah, Garth toured with us for the first three years until the band started doing reunion tours.

What was that like when you first met him? Was it intimidating or was it like meeting a friend?

It was a bit intimidating, but he put everybody at ease. He's very funny. He's a wonderful human being—just incredibly brilliant.

In the mid '80s, "The Walls Come Down" got you on MTV. How did that affect your career?

The radio had heard "The Walls Come Down" and pretty much rejected it. Then we did the video and it began getting played on MTV. People responded to it, then the radio started playing the song again and it really did well. We've always managed to pay our way and be somewhat profitable. We just have a mental way of looking at it: we love the group that we have. We love playing music and every year we're able to go out and play for a couple thousand people. To us that's worth doing. We try to not get caught up in the bigger picture.

What if something off your new album *Red Moon* had a top ten hit—like what happened to REM. Do you think you would handle it pretty well.

I think it would be great. I don't have any problems with that.

Listening to this album, I would not guess that Michael Been, the singer and songwriter, was from Oklahoma City. Really. I left there at 14 and moved to Chicago for 7 years and California for the last 17 years. You tend to lose the accent.

The song "You Were There" has a nice bluesy feel to it without being forced. The whole album is jrelaxing in one sense and exciting in another. I don't know if that's what you're trying to convey, but there's a real warm, human feeling to it. Well, thank you.

Is "What Happened To You" based on a true story with a close friend.

Not really. It's a composite of many people who have changed, and a song about the possibility and hope of transformation for the people who think they're stuck in a predicament. I'm a believer in change.

It's nice to hear an optimistic song that's realistic. The song "Red Moon," what's that about?

The title implies another kind of reality. It's a better way of looking at the world and the Red Moon represents that possible reality.

The song "Floating Back" reminds me of Richard Thompson. Are you a fan?

I'm not very familiar with all his stuff but the things I have heard I've really liked. "Floating Back" was kind of looking back and examining your life, trying to remember your childhood.

What's your favorite song?

Well, I don't know if I have one but there's a song called "Family." That's very important to me and when we do it live, I really love playing it.

Anybody that's been in a broken family can relate to this song. Right. We tried to give it a broad enough scope that it could be related to.

When will you be in Florida?

Not until next year. Probably around March.

What's your favorite album in the last year?

Oddly enough the thing that I've picked up just recently is Garth Brooks.

In addition to seven albums and doing music for *The Color of Money*, you've also done some acting. In fact, you are one of the few apostles in Martin Scorsese's *Last Temptation of Christ* that did not have a Bronx accent.

Right, but I was an exception. Marty liked The Call and wanted me to be in the movie. The rest were New York actors. That's what he wanted to do. When they first put out the old Biblical epics they were so overdone. The screenplays were great, but they were criticized at the time because you've got all these Jews from the Holy Land speaking in high British accents. It was very proper and everyone would make fun of that fact. How are we supposed to believe Jesus and Peter when they speak like they're from London? So Scorsese didn't want to make a movie where everyone sounded British. But he wanted to bring it home and make it something people in America could relate to. He's a New Yorker himself and he just tried to give it a life by bringing it up to date and giving it a place in our own country.

Did you and your family receive any fallout because of the controversy surrounding the film?

I did get some threatening, but not life threatening letters. It was more like the soul threatening letters: "You're going to burn in hell for this."

The kind that could inspire you to write a song?
Probably, yeah.

With the advent of their fifth Capitol release, *Too Dark Park*, the Vancouver-based Skinny Puppy will be pulling, with the intensity of a full blown locomotive, through our area again. For those who have never witnessed their show, it is not for the weak of heart. Expect to be crushed by relentless rhythms and malignant cryptic vocals. Their insanely driven intensity and seething urgency will put you in a headlock, never letting go. This is not to be feared. So go ahead and ride the roller coaster of emotion. We'll see you at the show.

THRUST: With this music not readily accessible to the average record buyer has Capitol ever attempted to make it more commercial?

SKINNY PUPPY: No, they haven't really pressured us to do anything different because, so far, we've broken even. We do quite well in our realm.

Your music is moody, stark and intense. What kind of emotion are you trying to evoke in the listener?

Just to expand a bit, to open up your mind and see things from another side. Maybe a substitute for drugs.

On past tours, Skinny Puppy's live shows have had violent themes to them, with the blood, stabbings and general chaos. Is that the case with this tour?

I won't give anything away about the show, but it's all part of us going through our circle of release. Kind of like scream therapy.

With the release of *Viniset* in 1988, you took up the animal rights issue, opening a lot of people's eyes. Do you support radical environmentalists and the use of illegal means to stop animal torture?

I'd have to say that I am supportive of Animal's Liberation Front type groups. I care a lot about animals, at least a lot more than some of the research that is being done.

SKINNY PUPPY

By JANICE

Do you consider yourselves a political band?

Well, we don't force any political statements or say this is the way it's supposed to be. Our music is interpretive, I think it can be applicable to anybody's situation. People can view us in the same light as their problems, personally.

Skinny Puppy along with The Ministry are changing the way people perceive industrial music. How did it come about that Alien Jourgensen produced the 1989 LP *Rabies*?

For one thing, I don't like the term "Industrial Music." I think we're way past that categorization. I don't think that we and Ministry are too much the same. For us to work together with AI was great. It was a fun collaborative effort, and in a sense I would consider *Rabies* a holiday from the regular Skinny Puppy world. I'd say *Too Dark Park* is more of a follow-up to *Viniset*.

What's the status of artistic freedom vs. censorship in Canada?

We have the CMRTC which pretty much regulates what people see or don't see. It's at a point of concern for both countries, but we can't expect everyone to want to be exposed to the same things. In Canada the main concern is MTV type videos, which to be honest, is not something I care about. As for the MPA in the states, what we're talking about is getting the NC 17 or A rating happening. That would mean that the movies can at least be released as they were intended to be viewed. If someone was to go through our songs after we'd released them, and say "Let's bleep out this word or cut this verse," we'd have to say forget it!

After the recent fiasco in Florida with 2 Live Crew, are you apprehensive about playing here?

No because I heard you just had a re-election and that guy is out of office. Hopefully things will be better now.

How much of the new album can we expect to see at the show, and are there any tracks that stand out?

Quite a large percentage of the songs. I don't know about standout songs. We're not doing "Tormenter." That was one of our least favorite songs, so we decided to pretty much cover the rest of the stuff.

If a person were down to their last \$15, would you recommend they spend it on the live show or the new CD?

I would have to say go to the live show. It's always twice as heavy as the record. And when you hear it again you'll know it.

SONIC GOSPEL

Dr. Fong

Touting the Temple: Preparation for the sacred trek (or, take this in lieu of payment)

Hi. It is us. We're back and we're wet. We do indeed fester an attitude, even more so than usual, since we have been deemed "irreverent" (or was that "irrelevant"?). Harumph. Oh, well. The truth hits everyone eventually.

Once upon a time, we had some mega yucky moments in the studio. These were not the commonplace self-inflicted drugs/egos/sex or lack thereof/bill collector/ poser metal bad times, however. These particular bad times were brought about by evil amateur musicians who, in their infinite wisdom, had arrived at the Temple o' Sonic Worship unprepared. And just imagine the ensuing dismay upon discovering that their lack of preparation cost them a bundle and sent them off into the sunset with nary a tune in hand.

This month we will be exploring all the preparation that needs to occur before you enter the studio (or, as we think of it, the Sonic Temple). We will look into preparing yourself musically and mentally, as well as preparing your instruments, in such a fashion as to obtain the best results for your time and money.

This is called pre-production. Pre-production is the first critical step towards a successful project (assuming of course, that you have some talent and are not stylistic clones). During the pre-production phase of a project, everything that can be done outside the studio is taken care of.

The band should rehearse. A lot. The players need to know the songs thoroughly. This way, when entering the studio, our attentions can be toward creative ideas, truly perfect performances, and the subtle nuances that make your music the wondrous thing that it is, instead of teaching the bass player how to play his part for the 97th time.

This is your job. It's your career. Be a professional. Rehearsal is not something you should be dragged off to screaming. If you don't want to do this, don't. Go sell vacuum cleaners. Some folks can even make a living by simply being cool. Now, of course, everyone should be putting in plenty of personal practice time at home. But as an ensemble, approach rehearsing in a methodical way. Here are a few suggestions to maximize rehearsal time:

Rehearse at a lower volume. This enables you to hear tuning and the relationship of the parts much more clearly. It also helps you hear in general and avoid deafness.

Practice with a metronome. A drum machine or any other little gadget that will click evenly will do. Knowing the exact tempo helps prevent that unpleasant feeling as you wonder if the song is a little too fast or slow. And, when you are recording, you will definitely want to listen to the click in the headphones to make certain that the tempo stays dead even. If you use any sequenced parts, or more importantly, worry about the ability of young, simplistic folk to seek sexual abandon through body movement derived from the big beats you have laid down, a never fluctuating tempo is mandatory. (Lambada excluded, of course).

Rehearsing the instrumental parts and vocals separately (since you will probably record them that way) is a great idea. Along with this,

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thing you should be dragged off to screaming. If you don't want to do this, don't. Go sell vacuum cleaners."

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having neatly written or typed lyric sheets can be a very big help for the engineer & producer.

When rehearsing, try to use the exact same equipment that you will be using when you go into the studio. Having the sound you would like to get coming from your instrument already will definitely speed things up in the session.

Speaking of instruments, your equipment needs to be in ideal operating condition. This may cost some money, but if you have to waste time (or emotional energy) while in the midst of your sessions to correct problems that could have been dealt with beforehand, you'll feel really dumb. And everyone else will think you're even dumber than you feel.

Let us peer into the rhythm section ... drums. If you have a cheesy kit, you may want to investigate a studio that has their own kit. You will still need to bring your own cymbals, pedals, and sticks, however. Generally, the single most important thing in getting a great drum sound is the condition of the drum heads themselves. It is our most sincere advice that new heads be placed on the drums just prior to the session. Don't tape, mute, bind, or otherwise hinder the movement of the heads.

Some additional drum like things to have together: include new snares on your snare drum; have a variety of different sticks; different beaters (wooden, felt, plastic) for your kick drum(s); drum keys o' plenty; pads and sleeves for your cymbal stands; and lubricants and tools for your kit.

Clean your cymbals. This will do wondrous things for the sound of them. Leave the fashion items at home, though. Colored cymbals are great for your live show, but in the studio, they're essentially useless.

Should you be one of those futuristic electroweenie drummers using triggers, sequencers, samples and so on, have your act together. (Make no mistake, we're no granola munching naturalists, but drums and samplers are two different things.) All of your gear should be in top operating condition. The samples themselves should be correct, at the right level, properly assigned; triggers should be set at the correct sensitivity so as not to double trigger; and your cables should be complete and working. And remember, no matter how clever the technology, you've got to play the parts.

Bass players. Buy new strings. Period. Make certain that your instrument intonates perfectly. If it costs you twenty bucks to have it done by a pro technician, fine. That's cheaper than the thousands you'll waste on a tape that sucks because all your bass parts throw everything else out of tune.

The mechanical and electronic parts of your axe should be in perfect condition. If the output jack has that annoying short in it, get it fixed. Buy new batteries for your electronics if needed. Clean the volume and tone pots with cramolin so they're not scratchy.

About that monster amp with ten 18 inch speakers and 60 gazillion watts that leaves audiences trembling and sterile. Leave it home. Fact is, we're too lazy to lift it. Actually, trying to capture what it makes you feel (not what you hear) with a microphone is very difficult. Most of the time, you'll be using a direct box to feed your signal directly into the console. If you really love your sound, bring the heathen beast. It isn't impossible, but it will take up a lot more time getting it to tape.

Make like Boy Scouts. Be prepared. It's your money, time, and career. Remember the BOZO equation. Next month we'll look into prepping guitar and MIDI gear for studio work.

Dr. Fong, Fringy Fringy and Cher (Still on Bad Acid) are notorious recording engineers/sound gods in the Southeast U.S. The only clue they have is Colonel Mustard in the Conservatory.

A CONVERSATION WITH DANIELLE DAX REVEALS SUCH DIVERSE TRIVIA, IN THE SAME WAY THAT LISTENING TO HER MUSIC UNEARTHS A MYRIAD OF SEEMINGLY UNCONNECTED INFLUENCES.

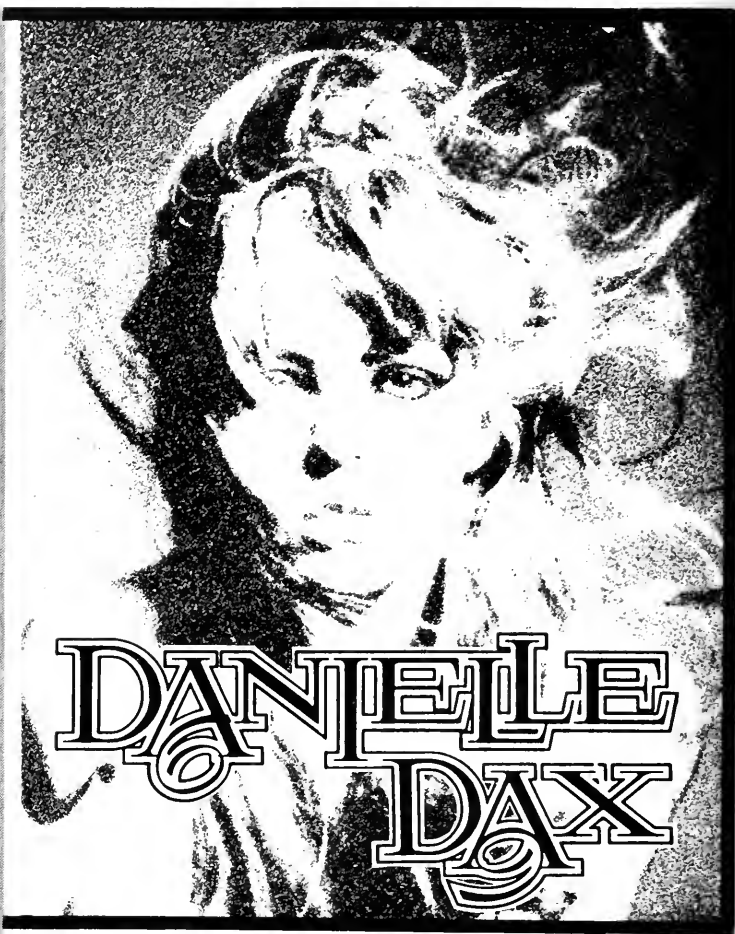
STARTING IN THE EARLY '80s, DAX RELEASED A STREAM OF RECORDS THAT ATTRACTED CRITICS AND CONSISTENT INDIE SUCCESS. COMPARISONS FLEW THICK AND FAST: SHE WAS KATE BUSH AND LIZ FRAZER ROLLED INTO ONE. SHE WAS A "BEWITCHED TIGRESS," STALKING ROCKED-OUT DANCE FLOORS WITH "FIERY FELINE GRACE."

MUCH WAS MADE OF HER OUTRAGEOUS/TACKY/GLAM FASHION AND HER NEAR-LEGENDARY BRIXTON LAIR — WALLS COVERED WITH TIN FOIL AND ADORNED WITH SUCH ESSENTIALS AS LAVA LAMPS, JESUS LIGHT-SWITCHES AND GLOWING PLASTIC VICARS. THE WORD THAT CAME TO PRECEDE ANY MENTION OF HER NAME WAS ECCENTRIC.

"I'M INTERESTED IN EXTREMES," SHE SHRUGS, "AND MUSICALLY THAT MEANS TAKING INSPIRATION FROM THE MOST UNLIKELY SOURCES AND MELDING THEM TOGETHER. I SUPPOSE IT'S A MAGPIE APPROACH."

THE LATEST EMBODIMENT OF THAT OUTLOOK IS HER LATEST RELEASE ON SIRE/WARNER RECORDS, *BLAST THE HUMAN FLOWER*, WHICH WAS WRITTEN AND RECORDED WITH DAVID KNIGHT AND PRODUCED BY SMITHS-ONIAN STALWART STEPHEN STREET. ALSO CONTRIBUTING TO THE ECCENTRIC EXTREMES ARE GUITARISTS KARL BLAKE AND PETER FARRUQIA AS WELL AS VIOLINISTS DAVID CROSS AND ANNA PALM.

DIVERSE IN HER ARTISTIC ENDEAVORS, DANIELLE STILL PUTS HER MUSIC IN PERSPECTIVE. "EVERY ASPECT OF WHAT I DO IS EQUALLY IMPORTANT BUT THE MUSIC IS LIKE THE FIGUREHEAD; IT ALL DOVETAILS INTO THAT. THE ALBUM AND SINGLE ARE OBVIOUSLY IN FOCUS AT THE MOMENT, I WANT THEM TO BE SUCCESSFUL."



THRUST: Why did you decide to remake the Beatles classic, "Tomorrow Never Knows"?

DANIELLE DAX: Well first off, all of the cover versions that I have considered doing in the past have been from that era. They've all been music I've enjoyed like the 13 Floor Elevators, Electric Prunes, the Seeds — all that gritty, psychedelic stuff. In Britain, there is so much media attention toward Raves and Ecstasy, Virtual Reality and New Age. So my approach was really a tongue-in-cheek interpretation of the Zeitgeist for the 1990s. And also, in terms of style, I very much enjoyed that the original "Tomorrow Never Knows" incorporates sitars, tablas, backwards guitars, strange nuances of which I've always tried to use on my own. So as a cover version, the song isn't any incredible departure from my own style. It's complimentary as opposed to going off.

Were any parts of the original sampled for your version?

No. I recreated everything from scratch. I have a large selection of obscure instruments that I've collected.

And you sit behind the sound board, too?

Yeah. The way I started in the business was totally different than most musicians/entertainers. I wasn't in a band, jamming. I started out buying a Teac 4-track reel to reel, a cheap mixer and even cheaper instruments. And, over ten years, I've built up my skills. I like producing because I like to know what's going on in all areas.

How do your musical contemporaries in London view your niche of post-psychedelia.

Unfortunately, I've always been a bit out of synch with trends. I always hate what's currently going on.

Music is just one aspect of your artistic career, isn't it?

Music has always been a passion and an obsession for me. It's my main love and my reason for being. But, at the same time, I think it's fairly unhealthy to limit artistic energy to one area. If you create in two or more areas, the others can act as a catalyst of ideas and inspirations for the first love, which in my case is music. You should grow artistically, spiritually, intellectually, and physically and that's something that I've tried to do.

How do you compare the video and audio aspects of your career?

I find video easier than being in the studio. When you're doing a video, all the music creation has already been done. The rules in the studio are much more strict, also.

How important is the visual Danielle Dax?

Like a lot of women, I'm very interested in how I appear. But also, from an artistic point, I enjoy experimenting with my look. I've been through a gallon of different images. When I first went solo, I used to put on nothing but body paint. I've also incorporated costumes, metal masks, backdrops, slides — the total visual image of the performance.

What other songs do you recommend to American audiences listen who are trying to understand your artistic expression?

That's a difficult one. The one theme of continuity that I've always had is that my material is very diverse. What I didn't want to do was create twelve tracks that were singles. I like the idea of putting on the headphones and getting drawn into different parts of the album. So, that's what I would suggest audiences can do to get a better education of where I'm at.

BY CHRISTOPHER ROBIN

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T H E T A M P A B A Y STREET REPORT

REPORTED BY THE MASSES

EDITED BY DJ JUSTICE

EDITOR'S NOTE: You may have noticed this column last month under the title of Tampa Bay Music Action. You see, everyone at Thrust (but Chris the publisher) hated the name. So what we did was, we tied him up, raided his computer and changed the name ourselves. And here you have it, The Tampa Bay Street Report. This space is dedicated to letting you people in on what's happening out there so make sure to give us your feedback. Send comments, complaints, cash, polaroids and info to: Street Report, c/o DJ Justice, 84012 9th St. N., St. Pete., FL, 33702, or call me at (813) 536-4100.

FIRST OFF... *Blackout Reforms With Members of Juliett... The Mining Co. Reopens As A Car Wash... Thrust Party Cancelled — Host Missing...* OK, now that you know you can't believe everything you read, we'll let you in on a few "miscalculations" made in last month's column. First off, Powersurge are quite happy with their bassist Todd Dyer and Kathryn Roberts has *not* joined the band. She did, however, fill the bassist position available in Smoldering Ashes. SA (one of 95's Charlie Logan's favs) have finished their video for, "His Final Confession" that's being shipped to Video Jukebox, MTV and V-32. Also, Stiletto called to say they were still together despite the word out on the street. Seems that one of the bandmembers told someone's uncle's brother's girlfriend otherwise. You know how word gets around. If you're still together guys, keep rocking. We're just glad to find out you're reading this rag. **PHONY BALONEY...** How about this fiasco with our favorite lipsynchers Milli Vanilli? C'mon now, give these poor guys a break. In fact, if anybody out there knows of any job openings for male models or aerobics instructors, let me know and I'll pass the info on to Rob and Fab. **69 POSITION FILLED...** The Cast of Nasties have undergone major personal changes with bassist Dorian Sage and drummer Billy Bratt hitting the bricks. (For what's up with the Cast, check out *The Last Word*.) Actually, when the Cast played their benefit show in Oct. at Boomerang's (whatever happened to that \$20,000 that was raised?), Dorian was already a member of glam slammers, Cinema 69. Over a year ago, the 69ers doubted ever seeing the light of day again, but after receiving a call from Mr. Sage, Kym picked up the pieces and put the gang back in the saddle. As far as the "Nasty" break up, Dorian stated that the split was not — that's right — *not* due to musical differences. "Everybody had distinct personalities and they weren't the kind that got along," the recently defanged one stated. "It just started falling apart." Oh well, doo-doo happens. Cinema 69 also consists of the band's co-founder/guitarist, Jason Demers. If you're wondering what the 69ers music is all about, Kym says it's "Hanoi Rocks, Sex Pistols, Cult and Jane's

Addiction crashing at an intersection. We're what's left lying on the side of the road." The band has a demo scheduled for an early '91 release that could feature "Miss Take" and "Blanket For My Heart," a couple of the cuts the group's been working on. They are in need of a technical, visual drummer to fill the void left by Mike St. Clair, so if you've got the sticks for the job, call Kym at (813) 442-9437. No obscene phone calls please. **ROADKILL SUICIDE...** Local metal thrashers Roadkill will be opening for Suicidal Tendencies at Jannus Landing on the 8th of December. Make sure to bring your knee pads and helmets! **AID NEEDED...** Ashow at the Cuban Club to benefit AIDS research was cancelled last month due to a lack of sponsor support. The event was to feature the Bleeding Hearts, Uncle Sally, Intice, Arazmo and other local acts. Too bad these bands were willing to offer their talent for a crucial cause just to see it fall to the wayside. Maybe people will wake up and get this show going for a date in the future. **SAVATAGE REACHES OUT...** Jon Oliva and Steve Wacholz recently received Darklin Reach's cassette entitled *Impact and Elegance* that the two produced after meeting the band during their *Hall of the Mountain King* tour. Various label interests has already positioned the Chicago-based band for a potential signing. To contact Darklin Reach, write to: P.O. Box 1133, Waukegan, IL, 60085. As far as Savatage goes, they've been in town working on material for their follow-up to *Cutter Ball*. A previously anticipated live album with locally recorded tracks has been shelved in favor of their next studio project. Also, the band has parted ways with guitarist Chris Caffery. More on that split in next month's *Street Report*. **FRANK SINATRA'S GOT A DIS-**

EASE... Members from the Milwaukee-based, She's Got A Disease, were recently spotted at an area Melon's performing karaoke to Frank Sinatra tunes. The band has taken a break to regroup and could not be reached for comment on guitarist Dustin Pence's fixation with Ol' Blue Eyes. **SEE THE LIGHTS...** The Bishop Planetarium is back with their laser light shows after closing for two months of renovating. The folks in Bradenton hosted a by-invite party Nov. 1 for a special preview, full on with nachos and Heineken's. After the mood was set it was inside for Pink Floyd's *Dark Side of the Moon*. If you've never been down, their audio-visual presentation is definitely a nice change of pace. Take a break and scope it out. Dec. 7-9 *Dark Side of the Moon*; Dec. 14-16 & 28-30 *INXS*; and Dec. 21-23 Pink Floyd's *Meddle*. For info, call (813) 746-4131. **95YNF HITS A HOMER...** A benefit for the Children's Home will be held Dec. 10 at the Egypt Temple Shrine in Tampa. The event, hosted by local radio veterans, 95ynf, will feature a variety of artists

including: Bobby Friss, Stranger, the Bleeding Hearts, Joe Lynn Turner (Deep Purple), Savatage, Henry Lee Summer, members from House of Lords, Deloris Telescope, The Attitude and The Steinhardt Moon Project. Tickets are \$9.95 in advance. For info call 95's John Volmer at 576-6090. **MARQUIS THE SPOT...** After some time in the works, the Tampa-based unit Marquis de Sade will be making their debut after the first of the year. Featuring guitarist Kurt Kallen and female vocalist, Blackie, this will be a band to look out for. **DAVE WHO?** Local rockers Arazmo are back in town after a lengthy stay out on the road. The funny thing about this band is the fact that they all live in the Tampa Bay area but have remained relatively unknown for sometime. Reason being? Quite simply, the band has been writing new material and working on their live show. Accented by Dave Arazmo's guitar wizardry, screamer Warren Buckingham's stage presence, and the tightly wound rhythm team of bassist Tony Wagner and drummer Vic Torre, their current demo has an energetic quality that could eventually push this band into the



**JUNIOR AND KEITH DOWNING
THE PIT'S NUCLEAR COFFEE.**

into "The Pit" every Saturday night from 12-2 a.m. **THEY'VE GOT BALLS...** Of course we're talking about John Mahoney and Skott (with a "k") Carino from Fester. We play racquetball every Thursday night (hee, hee). Seriously, the guys were recently in *The Pit* where they fielded questions from fans who bombarded the stations phone lines. By now it's public knowledge that they've parted ways with guitarist Dave Wood and, despite the loss, the band is performing out with Mahoney handling all of the parts. Will somebody please sign this highly talented band and get it over with? **ROUGH LANDING...** The Exodus show at Jannus Landing went over great... literally! During the show, the security force had their hands full with bodies being hurled onto the stage. Granted, these guys have a tough job to do, but after the show one of the enforcers was quoted as saying, "I get paid to beat people up." Maybe a second look at your job description wouldn't hurt bud. And please, don't let a few idiots in the crowd reflect on the rest of us who are there to have a good time, OK? **SPREAD 'EM...** I recently spoke with a couple of the members from Spread Eagle



**ARAZMO: TAMPA BAY'S BADDEST
PARTY BAND THESE DAYS?**

in NY City and they are totally psyched about coming to town this month. Their powerful ballad, "Thru These Eyes," has been getting substantial airplay on 98 ROCK, priming everyone for their appearance at the Rock-It on Dec. 20. I remember the day the band's CD came into the office's here at *Thrust* way back. After playing it through one time I was showing off my favorite new band to anybody willing to listen. A few months later the band came to town and visited the office's for an exclusive interview that appeared in our mag about 5 months ago. I ended up hanging out with the boyees (pronounced "boy-ees") and I should warn you: Any story about this band is definitely true. A big thanks here and now from me to Spread Eagle and crew (yo Charlie and Swan!) for letting me intro your shows (LA was killer), sharing your bar tab with me, and being real people. One more thing boyees... **SMFD!** **UNTIL NEXT TIME...** Be true to yourself. Later!

big-time. Arazmo definitely rates as one of the best party bands to hit the Bay in years. To see this group live, get out to Boomerang's on Dec. 12-15. Oh yeah... Hats off to da boys for putting on their own concert Halloween night. Held at a crowded VFW here in town, the band took the stage like they were playing the Tampa Stadium. What a party! One thing though... Who was that dude singing "Mean Street"? **INTO THE PIT...** "The response has been overwhelming," 98 ROCK's program director Greg Mull told *Street Report* about the stations all-metal program, *The Pit*. Hosted by Brian Medlin, with co-pilots Junior Webb and Keith Kollins (formerly Savatage, presently Krunch), the show has survived through a highly successful few months. The format has remained quite simple: heavy, heavy, and heavy. You may remember the full-length interview I did with Moshmaster Medlin himself a few issues back when the show first began. We know a good thing when we see it! If you've got the balls, get



**CINEMA 69 BEFORE
THEY GOT NASTY.**



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INFLUENCES	JOE PERRY, KEITH RICHARDS, JEFF BECK, JIMI HENDRIX	ROBERT PLANT, STEVE WHITEMAN, MICK JAGGER, STEVEN TYLER	PAUL MCCARTNEY, JOHN ENTWISTLE, SID VICKIOUS, FRED	JOHN BONHAM, JOEY BAXTER	LSD, JIMI HENDRIX, GOD
CURRENT LISTENING	BURNING TREE, KEITH RICHARDS, BLACK CROWES	BURNING TREE, BLACK CROWES, TATTOO YOU	BLACK CROWES, NUGENT/FREE FOR ALL, BLACKFOOT STRIKES	BLACK CROWES, LED ZEP 1+2, FLOYD/WISH YOU WERE HERE	JANE'S ADDICTION, BADLANDS, BEST OF HELEN REDDY
FAVE NEW BAND	BLACK CROWES, BURNING TREE, LITTLE CAESAR	BURNING TREE, BLACK CROWES, WORLD PARTY	BLACK CROWES, LITTLE CAESAR	BLACK CROWES, LITTLE CAESAR	SCATTERBRAIN, BURNING TREE
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FAVORITE BLUES PUNK SONG	ALL OVER (BUT THE CRYIN')	SAME DOG TWICE	SAME DOG TWICE	LIP SERVICE	ALL OVER (BUT THE CRYIN')
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Photo by Don Kovalik

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Here we are with Catherine Wheel. What new and exciting things are happening with the band?

We finished recording four songs recently, besides the two we did a few months before. We'll be shopping that around to all the indie and major labels to see if we can pull something from the sky.

Where did you record the latest material?

The last four tracks were recorded at Morrisound with Max Borgess mixing and producing. The two before that were done at American Music Works with Doug Johnson engineering.

Let's talk about some of the songs. Chances are, if you've been doing them live, you've already received a reaction.

The track "Nowhere" seems to be the crowd pleaser. I don't think we wrote it for that reason, but the song gets people going. "Alone Again" gets our blood pumping. We play that at the beginning of our set and it adds excitement right off the bat. "Dark and Silence" was more of an emotional thing for us. When we wrote that, we just tried to put more feeling into the music. I think the problem with a lot of the music is that it can be so sterile. Sometimes you need to write a song with a lot of rises and falls. When we play it, it's draining sometimes. We like music that can take you from point A to point Z in about three minutes.

Would you call it a roller-coaster of emotions?

It's all concentrating on one theme. It starts off mellow and then just explodes. Then it goes back down again. And by the end it's built up again so it orgasms into itself. We don't like music that stays the same through the whole thing. A lot of our newer stuff is more experimental. We've tried to get a lot of different feels through our music. "Cold" is a slower song with more downbeats where you can relax.

Did you put "Cold" on the tape due to pressure from the Necrophiliacs in town?

Yeah, that's it! No we were just trying to show on the demo that we are capable of taking our style and branching into different extremes. Slow songs seem to show a little more musical talent. But "Cold" isn't your typical ballad.

You've gained your fair share of accomplishments and recognition in the area. How does it feel to be acknowledged?

Yeah, I got sick after our third Grammy. No, we won "Best Progressive Act" of the area two years in a row. And each one of us were nominated for our individual talents also.

Didn't you also win a year's supply of Snickers or something?

No, a year's supply of Rice-a-Roni (laughs). That was in 1989 when they had the New Music Search. We won locally but we didn't make it nationally. We didn't even enter, but knowing

we had the support was good.

With this acclaim behind you, where do you stand? Are you taking the slow and steady route?

This is a great area because I've never seen such a hungry community trying to make it. We've been to LA and but this area has so much going for it. It'll take another five to ten years though. We don't want to be another band that plays here forever and exhausts the fans. We've done fairly well here but it's time to move on.

What are you doing to break the band nationally?

We're trying to shop this tape and we've got a few good leads on independent and major record companies. We're also trying to go more regional by playing Gainesville, Tallahassee, Miami and possibly Atlanta. The long term goal is — if nothing happens in this area — if we can't bring the record companies to us, we'll go to

them. Possibly even relocating to LA. We went out there recently and really loved it.

What's your answer to the fans who'll say you've sold out when you move to wherever you have to?

I think the majority of our fans want us to make it. And we'll be back. I don't think anybody would say, "Don't get signed." We're not compromising our music for anything.

Do you have any tricks up your sleeves to really capture the attention of the record companies?

No. We're a band that really hates to use gimmicks.

Could you be trend setters?

We are!

We spoke earlier about themes. Is there a recurring theme here?

No, we pretty much just write about living and everyday life. We like to experiment.

Your bio mentioned that you participated in a program that Full Sail Recording set up where you can have a demo tape done for free. From the perspective of a band, how did that help you?

Where we were at that point in time, it was probably the best thing for us. The over all quality is different, but for a band that needs to get their music recorded at a price they can afford, I think it's great they can offer the service.

Is the change from ICU to Catherine Wheel an evolution or a metamorphosis?

It's an evolution because it's a growing thing.

Anything else that the readers need to know?

Just, musically speaking, I think we have something there.

by Christopher Robin



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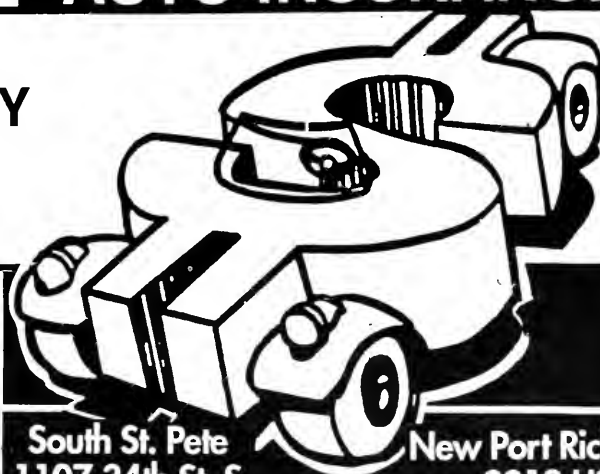
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Since Uncle Sally's formation in the fall of '87, the four-piece unit has endured (and sometimes avoided) the bar scene while dealing with the other problems that go with being an all-original act. It wasn't until last year that things started looking up for the band when founding guitarist Jeff Dyer teamed with bassist Dan Whitman, guitarist Dave Dennis and drummer Jeff Stahl. The band's newest demo, *Tending the Flock*, has gained considerable air play on 98 ROCK, leaving fans and newcomers hungry for more.

BY DJ JUSTICE

THRUST: How about a little history on Uncle Sally?

JEFF DYER: Well, the band was started in '87 by myself and Ben Lovett from the Blues Punks. We've gone through a bunch of different people since then but it's been a year with the current line-up.

What was the deal with the previous line-up?
We just had problems keeping people in the band and weeding the deadbeats out.

Is this a band that you put together?

More or less it is. When we put it together it was me on guitar and a singer. Ben left the band and it went another year until we got rid of our singer. That's when I started singing — which is the way it should have been all along. It's taken off 100% ever since.

Would you consider Uncle Sally a straight ahead rock band?

We are a straight ahead rock band. One thing I

discovered is that if I'm going to be a vocalist, I want to sing like a man. I don't want to try to be anybody but who I am. We're trying to stay true to ourselves. I'd rather associate myself with somebody like Jim Morrison or Billy Idol... somebody in that range. My roots are from the '70s with Aerosmith and Ted Nugent. I think that makes us unique because everybody else out there is trying to copy somebody.

You guys have already developed a decent following in the area.

Yeah, we do have a following of people who frequent our shows. The support is there and it's something that really happened just in the



last six months. Everything has snowballed. All of the people at 98 ROCK have helped out tremendously but Austin Keys in particular has been the main guy behind us.

What is it that makes this band click so well with its audiences?

I don't fully understand it myself. I guess it's because we're an all-original band and there's a buzz going around right now. If nothing else, people are curious and they want to come out and be a part of it. I'm just glad it's happening.

What keeps Uncle Sally from playing out four or five nights a week just to make a living?

We've done that and to me it defeats the purpose. We're trying to be taken seriously. We don't want to saturate ourselves to where we become just another band. If anything, we want to keep some of the mystery so that the

buzz stays. We're shooting for the record deal and US tour.

How did the band's appearance at the Live-stock festival go down?

We were happy just to be there. There were a lot of local bands that wanted to be there that weren't, so we felt lucky that we got it.

What's the general vibe within Uncle Sally?

We try not to take ourselves too seriously. There are important issues that need to be dealt with out there but right now things are pretty light. The music is blues-niff oriented hard rock with a twist. It's party music. As time goes on we'll develop lyrically and start getting more conscious of what we're saying. But right now we just want to go out and have a good time.

So what's the master plan for the band from here?

Well, there are people locally that want to sign us to a management deal and we're considering those. For right now, our main goal is to get good management and a record deal. In the meantime, we're playing out locally. Again, we don't want to project ourselves as being a band that will play anywhere, anytime for any amount of money. We're a professional band and we want to make sure that we project ourselves that way.



photo by DJ JUSTICE



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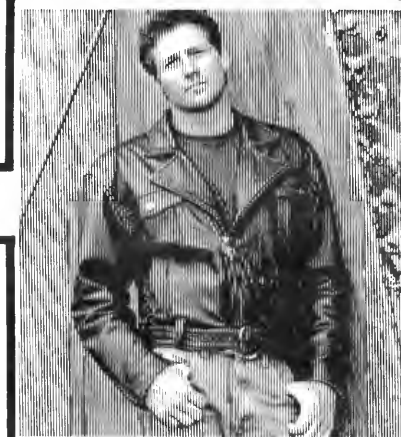
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The Last Word by John Urban

UNCOVERING THE *HARD* FACTS IN TAMPA BAY

Seasons greetings, Tampa Bay! I'm already in the Christmas spirit, despite the scandals going down in the national scene this month. First, **PETE COMES OUT OF THE CLOSET**, then **MILLI VANILLI** admits to not singing on their albums (see cartoon for more info). Then Rolling Stone **RON WOOD** breaks his legs directing traffic. I was so stressed I had to make a road trip to Orlando. As fate has it, a friend of mine got a gig as a muppet at MGM Studio Theme Park, so I checked out her act. While in town I finally got a chance to see the **HARD ROCK CAFE**. It was more a museum than anything else, kind of like the Addams Family's house. The usual gold albums and celebrity guitars were on display, but the walls were decked with priceless rock items that made the visit worthwhile. There were original **BEATLES** uniforms from the mop-head days. Upstairs I found the heavier gear decking the halls. Both **JASON BONHAM** and **WASPS'** **CHRIS HOLMES** leather jackets were on display, next to a mangled pair of Bon Jovi jeans. My hero, **BLACKIE LAWLESS**, had a set of his famous circular sawblade jockstraps framed under one of his B.C. Rich Warlock guitars. **POISON** had the coolest guitars. C.C. Deville donated a skull-shaped B.C. Rich custom guitar, and Bobby Dall presented them with a doubleneck eight and five string B.C. Rich Bitch bass. **EDDIE VAN HALEN**, **GEORGE LYNCH**, **ADRIAN VANDENBURG**, **NIKKI SIXX**, **ANTHRAX'S** **SCOTT IAN** and **LITA FORD** had axes hanging on the walls. I was glad to see real hard rock being represented at the Cafe.

On the Tampa scene, the big news is from one of the scene's most talented and heaviest acts, **POWERSURGE**. They are finally negotiating a record deal with Roadrunner Records. This could well be the next huge act out of the Bay Area, since it features one of the most intense local singers and the most monstrous rhythm section around. The band has been keeping a low profile over the last several months while recording their album at Morrisound Recording Studios. Rumor has it that long time drummer **RUDY GORYANCE** has left the band. He quit, but has rejoined Powersurge for good. The rest of the line-up

consists of vocalist **JAMES MARRA**, bassist **TODD DYER** and guitarists **TODD BOESE** and **EDDY RICE**. According to Boese, the band is preparing another assault on the Bay Area and the world, with the release of the record world-wide.

"We already have a following in Europe. Our demo, **ELEMENTS OF METAL**, was reviewed in the fanzines and got a lot of attention from the underground scene. Our biggest strengths

Powersurge bassist Todd Dyer made a cameo appearance on **TENDING THE FLOCK**, with his brother, **JEFF DYER'S** band, **UNCLE SALLY**. He didn't play bass; he was jamming on the harmonica.

Meanwhile, former Uncle Sally vocalist **TONY WISE'S** band, **TIGER TIGER**, has gotten a lot of airplay and playing out more at selected concerts in the area. The rest of the band is made up of bassist **RENO ROJAS**,

guitarist **KEN BARRY**. They describe their music as aggressive freestyle, and have demented song titles like "Doggie Fashion Passion," "Don't Want To Be A Wannabe," "(I Want Your) Head On A Stick," "1-976-SLUT" and "Scrape It." They are auditioning vocalists, so anyone with a unique voice and enough balls to sing their lyrics can call Cranium at **654-3344**. Wait till the PMRC hears this!

A few issues ago I premiered the first ever interview with **GARDY-LOO**, which is made up of several ex-**NASTY SAVAGE** members. I have an update. All the Savages, including guitarist **BEN MEYERS**, bassist **RICHARD BATEMAN** and drummer **CRAIG HUFFMAN**, remain. Gone is second guitarist Charles Haines. The band will remain a three piece, sharing lead vocal duties. "All of us are singing," says Meyers. "We sing our own songs, and sometimes we sing at different times in one song. Some of the songs we're doing are heavy, some are like hard core and some are more like rock. I feel really good about getting a chance to express myself with my lyrics in a comedic sense. I don't think anybody has ever really done this." As for the Nasty Savage split, Meyers says, "We were together for eight or nine years and it got to a point to where people were losing interest and doing other things and nobody was putting in 100%. You can't worry about what everybody else thinks you should do, you should do what you want to do. That's what I'm doing now, and I feel real confident about it and I think it's going to go over well."

Finally, allow me to dispute the stories that **CAST OF NASTIES** (the sex vampires of the nineties) have broken up. They're revamping — excuse the pun. Bassist **DORIAN SAGE** has filed off his fangs and is playing with **CINEMA 69**. (Read the Tampa Bay Street Report in this issue for more on that story.) Dorian has been replaced by **BECKIE CHAMBERS**, a psychotic, blood letting, human-hating vampire friend of the band, recently relocated to Tampa from Transylvania. In Chamber's words, "I have known Vinnie for a long, long time. When they needed to replace their bassist, I was the obvious choice." Guitarist Vinnie Vamp Breeding warned me that they are pursuing a more aggressive and sinister direction, both in song writing and tolerance for skeptical and weak mortals. The long awaited tape will be revised to reflect their harder edged approach, including new songs with both bluesy and violent aspects. Chambers went on to express the band's shared distaste for the abundance of false vampires stealing their thunder. "It pisses us off. We think people should be careful what they wish for, because you never know when you're going to get it. Remember, the key word of sex vampires of the nineties is vampire. The sex is great, but vampires are violent. I think that it's time that we stop being so nice and start nipping throats out, unless some people stop shutting their mouths."

On that note, I'd like to wish you Merry Christmas. And God bless us, every one. If you want to send me a Christmas card, please address it to: John Urban, c/o Thrust Magazine: 8401 9th Street North, #B220, St. Petersburg, FL 33702



Powersurge. L-R. Todd Boese, Todd Dyer, James Marra, Rudy Garyance, and Eddy Rice.

are going to be in Europe, but we're going to push as hard as we can to get something happening in the States."

You can count on hearing some of the older Powersurge classics like "**TEAR UP THE PAVEMENT**" and "**WALL OF POWER**" on the album as well as newer material.

"There's a good mix of everything," Boese adds. "We have one ballad that the A&R guy at Roadrunner really likes, and he thinks it's going to do well for us. And we have some fast stuff, and a touch of thrash. So there's a wide range of good straight-ahead metal, commercial metal and intricate thrash metal. It's hard to put your finger on us, but we hope a wide range of styles will work."

drummer **RONNIE MILLER** (formerly **BELCHING PENGUINS**) and guitarist **MARK SEVERNES** (formerly **ALIAS**). They are considering adding another guitarist/keyboardist to help reproduce their studio sound live. "We're not a keyboard oriented band," says Wise. "But when we were in the studio we started twisting knobs and going crazy. We realized when we did our first show that our tape was a little over-produced; we need another member." They are negotiating with a guitarist featured recently in Guitar Player Magazine. I'll let you know what happens.

I've got to tell you about a new funk metal act I have discovered: **ILITRAT BIGIT**. These guys are sick, and as controversial as Andrew

Dice Clay. The band is looking for a singer; their material is written; and this three piece unit has one of the more distinctive sounds I have heard lately. It reminded me of a cross between Jane's Addiction, Bang Tango and Anthrax — if you can imagine that combination. Band members are **RICHARD CRANIUM**, bassist **KEN SCHAUB** and

MIND BARS

By John Urban

Tonight, on Yo'. America's Most Wanted the show that busts national rap acts, we have an update on last August's show where we accused Milli Vanilli of lip-synching and not singing on their albums. Our leads have lead to the truth that those posing homeboys in fact have been paid not to sing. So if they're just puppets, who's pulling the strings. The record company? Their arranger/producer? Stay tuned for the truth.

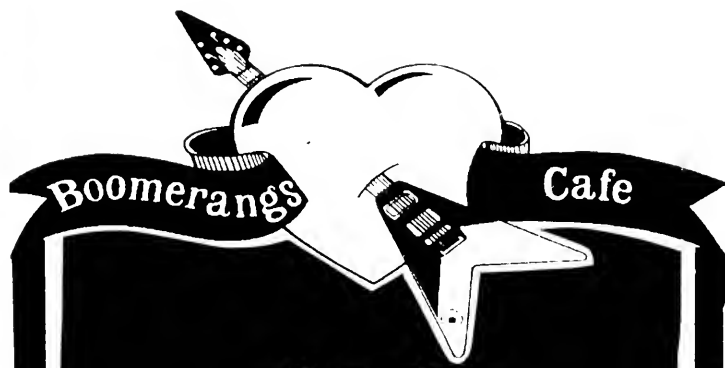


Tonight's special guest star bust is none other than M.C. Hammer. And it's not hammer time, it's **SLAMMER TIME!**

Tonight we'll reveal the real reason he wears those baggy ass pants. It's where he stashes songs stolen from Rick James and Prince. And when he goes to the big house, he'd better hope that they can't touch this.



Next week, Vanilla Ice explains that their song is different than Queen's song, "Under Pressure" because it goes, Bum bum bum ba da da bum instead of Dum Dum Dum ba da da dum. Tell it to the judge!



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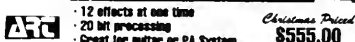
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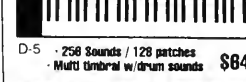


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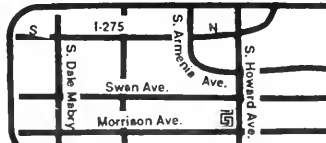
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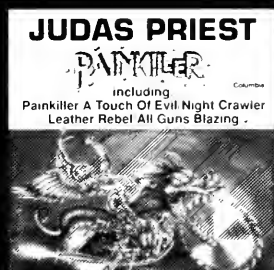
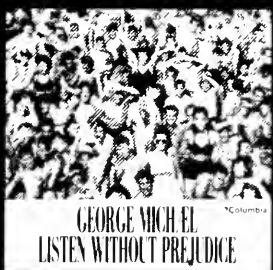
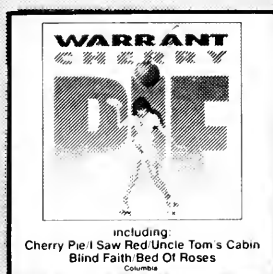
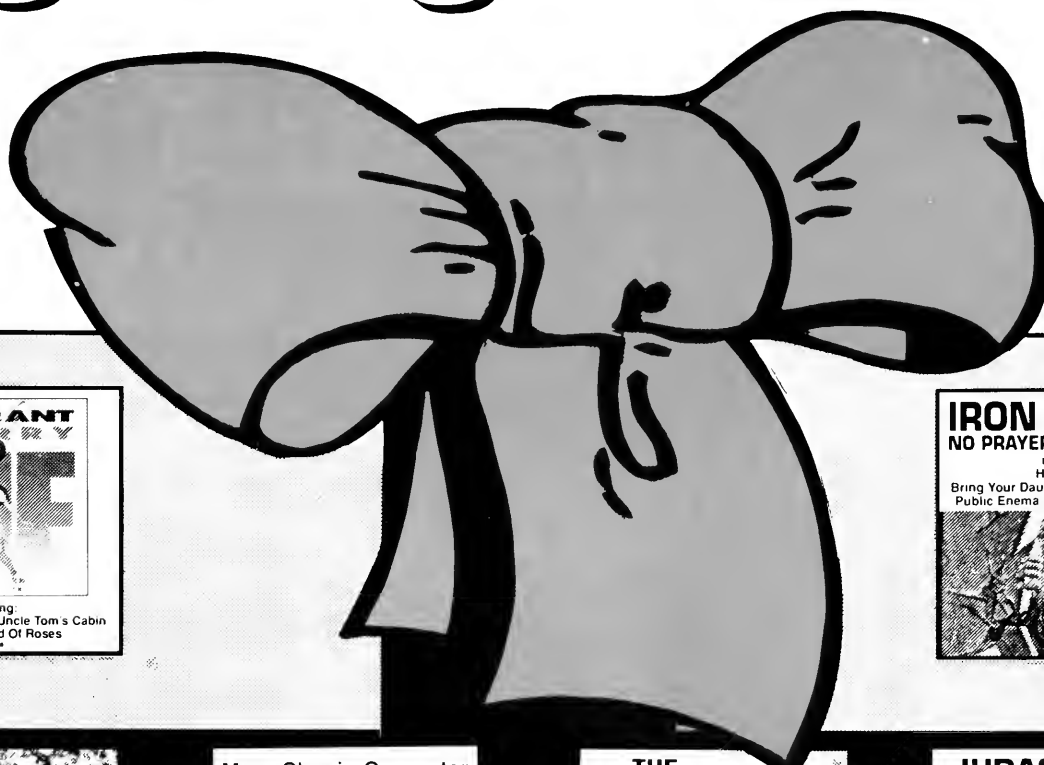
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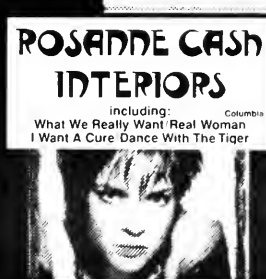
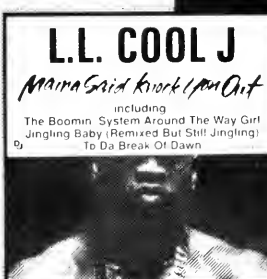
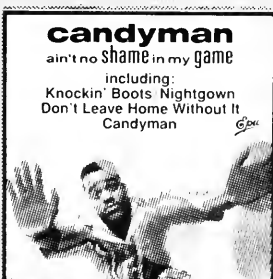
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THE DANCING MAN'S HOLIDAY SAMPLER

THE HOMELY PIMP

by Michael Barnett

The homely pimp, masquerading as me, stepped off the bus onto Druid Street. He was in town for a reason, and I'd have to find out why. But first, a disguise. I dressed as Santa Claus but with a black beard and a patch over my right eye. I'd follow the homely pimp: I'd have to if I didn't want to die. But I cried when I saw him leading children into shadowy red-lighted doors. He blew on a pipe. I think it was a pipe. It could have been a fife but I couldn't be sure.

As I cried on the street where the garbage is piled and the smell is rot and the air is fire, I wondered where he led the little ones.

So I snuck to a door, adjusted my patch, and followed them inside.

In there, sitting in a chair, was a man who resembled me... right down to the black beard. A child sat on his knee. "Santa with your beard so black, I've been a pretty good boy. I haven't cried since November. I loaned my sister my favorite toy. I quit smoking in April — hardest thing I've ever done. Will you bring me what I want for Christmas?"

"What's that?" Santa asked.

"A gun."

"Would you like a silencer with it?"

"A silencer would be nice. But I'd rather have a hand grenade or a double-edged switchblade knife."

Santa reached into his bag and pulled out the boy's requests. He took them, smiled, loaded the gun, blew a hole in Santa's chest.

"Good boy," said the homely pimp, patting him on the head, pulling off Santa's beard. "Yes, he looks quite dead. Next!" He pointed at me.

I ran for the door, didn't want to see more, but the door was no longer there. I realized it was my turn to sit in Santa's chair.

A girl no more than seven jumped into my lap and told me she'd been very good all year. My hand wandered to her knee, though there wasn't much to grab... and she said, "Santa's fondling me." The homely pimp looked sad.

"I masquerade as you, my friend, wherever my journey leads. I see you when you're sleeping. I know of your perverse needs. I've brought you here forever. No more harm will you do." He pulled out a chainsaw and revved it up. "I'm going to cut you in two."

"Feel me some more," said the little girl, and I obeyed her request. It was, after all, what I'd always dreamed — to fondle this little girl.

"Are you happy now?" asked the homely pimp. All I could do was smile. And the masquerade was over as he ripped me apart with his saw. I didn't get to thank him for making me Santa Claus.

The End



IN HER SILKEN UNDERWEAR

by Michael Barnett



She came to me last night. I was afraid. "She'll wilt in the light," I thought. "Perhaps she should have stayed below the ground where the earth is damp and smells of her death-stained hair, and her rotted nails, which were painted purple, and her silken underwear. 'I left her like that,' I sang to myself. I looked at her; she was looking back and I couldn't return her stare, but I knew she wouldn't care since she wasn't really there."

In the morning I taste the dew she leaves, I follow her blood drenched path through the leaves to the lake where she drowned — I didn't do it — so long ago. "Fruits rot in sun, so will she, I suppose..."

And the sun doesn't set in her hair by the lake on the path she took that cannot be erased from the echo of time that will never again fill her eyes... though they're not really dead. And I wonder: Is it all in my head? But her pressure on my palm tells me, "No, it is real. I am here

and I'm going to stay. Return me to the eaves of your soul in the land where I used to play when I was a girl in the day... and my dress wasn't spotted with blood. And my soul wasn't tattered by love."

Walking in morning light, my what a sight we must be for the others to run... so swiftly away as I sing to my love as we splash in the water and play on this most peculiar day in the lake where she settled to stay. And I rinse her hair and remove her underwear. "Let us play. Let us play. Let us pray."

When I think of the bed where I did it — I didn't do it — where she lay her head. And I said, "You are beautiful." She didn't hear. I cleaned the room later, emptying her boxes of poetry... and all I can remember is just staring at the floor and all those pieces of paper. How did they connect? I'm beginning to understand. They only connect when you connect them.

The End

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SMOKES TACK LIGHTNING

Marvelous Marvin Boone



Christmas time is a great time to have the blues, share the blues, and give the blues. Here is a shopping guide for the blues lover on your shopping list.

As we look back over the past year, we pause to consider those who have entered our lives and helped us through life's trials. What to give to those who make us feel good? And what about those who conspire to ruin our lives? How about something to make them feel good? Give the gift of some great blues music that makes you feel good when you put it on. The blues can tell someone how much you care about them or it can tell them to go to hell.

ROBERT JOHNSON: THE COMPLETE RECORDINGS (COLUMBIA) This is the complete recorded works of the consummate blues pioneer, Robert Johnson. The set comes with a 47 page booklet and a lot of pictures. Songs like, "Love in Vain" (done by the Stones), "Sweet home Chicago," (Blues Brothers) and "Crossroad Blues" (later "Crossroads" by Cream) prove that the power of his music hasn't diminished with time. At fifty years old, they still sound better than today's digital stereo product. **MUDDY WATERS: THE CHESS BOX** (CHESS) Here are 72 cuts from the Beatles of the blues, Muddy Waters. This is a "best of" collection featuring some unreleased tunes with bonus studio chatter. It's a laugh to hear Leonard (a white Jewish immigrant's son from Russia) telling Muddy how to sing the blues. Kind of like your boss telling you how to do something he doesn't have a clue about.

B.B. KING: LIVE AT SAN QUENTIN (MCA) This live set has two bona-fide classics — "Live at the Regal" and "Live at Cook Co. Jail." B.B. should have stayed in Cook County, and left San Quentin to Johnny Cash. A studio cut midway through this "live" disc didn't help either. Give this disc to someone who's only seen B.B. on Johnny Carson while half asleep.

JAMES PETERSON: ROUGH AND READY (KINGSNAKE) James wrote all the tunes on this disc and came up with a winner. His son, Lucky (who gets no credit on the disc), helps dad bowl you over with the blues. The first song, "I Fell in Love With a Prostitute," would make a lovely gift for the ex-girlfriend. Also included is the profound, "Bait Cost More than the Fish." Some pretty scary stuff to be used with caution! **BLUES IN THE MISSISSIPPI NIGHT** (RYKO) This disc is a great gag for music lovers seeing that there's very little music on it. It features Memphis Slim, Big Bill Broonzy and Sunny Boy Wil-liamson drunk and talking about the blues. If you give this to the wrong person they might wonder about you for the rest of their life. **JOHN LEE HOOKER: THE HEALER** (CHAMELEON) This disc made a 70 year old man a VH-1 star/Grammy winner for his duet with Bonnie Raitt. *The Healer* is a collection of duets with Santana, Robert Cray and more. Luckily this is on a small label. If not, somebody might have tried to team up John Lee Hooker with the New Kids.

THE SLIDE GUITAR — BOTTLES, KNIVES AND STEEL (COLUMBIA) Vintage recordings from Tampa Red, Charlie Patton, Son House, Robert Johnson, and many other powerful innovators make up this disc. Turned up

loud, it can make a cat howl (a favorite holiday activity around my place.) **LOU ANN BARTON: READ MY LIPS** (ANTONE'S) Lou Ann belts out a classic voice between Janis Joplin and Patsy Cline, classic tunes like "Sexy Ways" (first done by Hank Ballard and The Midnighters), "Rocket in my Pocket," and Joe Cocker's "High Time We Went." At fifteen songs, this is the holiday bargain. **VARIOUS ARTISTS: THEM DIRTY BLUES** (JASS) A lot of the wonderful tender love songs from last month's column are in this collection. Sentimental favorites like "Please Warm my Wiener," "What's That Smells Like Fish?" and "Good Morning Susie, I'm Gonna Beat Your Bread" always sound good with someone you love in front of the fireplace. **CAROL JOY ROBBINS: OFF COLOR BLUES** (OPTIMISM) When an album of so-called "dirty" songs comes with a dedication to God, it's kind of like taking your minister to a strip club (which might be just what he needs!) This disc rates low on the peter meter so give a copy to Bob Martinez. **HINDU LOVE GODS** (GIANT) It's a raunchy blues party with Warren Zevon and R.E.M.'s Michael Stipe. Covers of "Wang Dang Doodle," (Howlin' Wolf) "Mannish Boy," (Muddy Waters) and "Junko Pardner," (The Clash) make this gift perfect for the rock fan who doesn't listen to blues. **ZZ TOP: RECYCLER** (WARNER BROS.) A great disc of blistering guitars and some fierce blues. The boys, from Texas are in the groove. Give this disc to anybody! **THE VAUGHN BROTHERS** (EPIC) Some people think I don't like Stevie Ray because of what I said a couple of issues ago. I like him, OK, so just buy it! Stevie Ray Vaughn will be missed like the point of my article was. You can send me any Stevie Ray gifts you wish.

Note: There are blues Christmas collections out, but they'll be obsolete until next year, at which time they will be lost, or forgotten. Sort of like a George Bush promise. That being said, here goes:

VARIOUS ARTISTS: HAVE A MERRY CHESS CHRISTMAS (CHESS) Features Chuck Berry, The Moonglows, Ramsey Lewis and more. This is a bizarre group of stuff you'll want to hear again, and some you'd never want to hear — period. **VARIOUS: SANTA CLAUS BLUES** (JASS) Vintage holiday greetings from the likes of Count Basie, Fats Waller, and Louis Armstrong. Louie's version of "Zat you Santa Claus" is worth the price of admission. **VARIOUS: BUMMED OUT CHRISTMAS** (RHINO) With holiday chestnuts like "Christmas Eve Can Kill You," "Santa Came Home Drunk," and "Christmas in Prison" how can you go wrong? **VARIOUS: SOUL CHRISTMAS** (ATCO) '60s stars like Otis Redding (with an eerie version of "White Christmas"), King Curtis and Joe Tex make this a great collection. Clarence Carter's "Back Door Santa" was later done by Bon Jovi.

Remember, give the blues this Christmas! And don't forget to look both ways before crossing the street when hellhounds are on your trail ... especially at the mall.

Marvelous Marvin Boone is the program director of 1040 WHBO in Tampa and also does midday chores on sister station Mix 96FM. He can't help it. He was born this way.

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DR. JOHN LIVE AT THE MARQUEE/ VIDEO MUSIC, INC./55 MINUTES

Remember Dr. John, the Night Tripper? Well, the ol' New Orleans is back with a new video recorded live at London's Marquee Club in April 1983.

This video is capable of capturing the jazz and blues lovers in all of us by offering a sample of Old Dixieland Jazz in tunes like "New Orleans Memories" to some great blues in "Down in San Antone." Dr. John is accompanied by Chris Barber's Jazz and Blues Band throughout the video. Chris definitely adds his Dixieland persuasion via the clarinet.

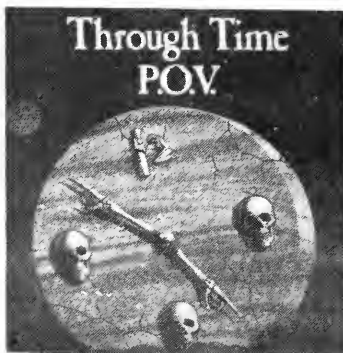
THE POGUES LIVE AT THE T/C ISLAND VIDEO/50 MINUTES

A live Pougues show is always a real hit or miss affair, due to the bands massive alcohol intake. This is especially true of vocalist Shane MacGowan. This video, recorded at the prestigious Town and Country Club in London on St. Patrick's night in 1988, is a must for Pougues fanatics. Although Shane is just a little bit drunk, he is still pretty coherent. The 14 songs on this video are pure Pougues classics. They plow through 'If I Should Fall From The Grace Of God' with reckless abandon and on 'Rainy Nights In Soho,' Shane introduces it as "a song for all the romantics in the audience" and proceeds to spill his guts singing it. Other highlights include 'Thousands Are Sailing,' 'Turkish Song Of The Damned' and the incredible 'Fairy Tale Of New York' where Kristy MacColl joins the band to handle the vocals of the departed Pogue Cait O' Riordon. Joe Strummer joins the band for a rousing version of the Clash's 'London Calling' and they are joined by Lynval Golding of Special's Fame to do a cool version of 'A Message To You Rudy.' This video won't convert the people who don't like the band in the first place, but if your into the Pougues, this is a must for your collection.



ANTHRAX THROUGH TIME: P. O. V. ISLAND VISUAL ARTS/60 MINUTES

Produced with the ultimate Anthrax fan in mind, Megaforce/Island Records have released "Anthrax Through Time: P.O.V.," (Persistence of Video) the band's latest long-form home video, just in time for the Christmas season.



"Anthrax Through Time" chronicles the video, concert and personal life and times of the native New Yorkers, Anthrax, starting with the original censored video of "Madhouse." Although presented to several video music channels, "Madhouse" did not make it to the airwaves as the nature of the video's theme (cruelty to the mentally ill) was deemed too risqué for viewing audiences. Also included in the package is the as-yet-unreleased video for "In My World," plus choice versions of "Indians," "Who Cares Wins," "Got The Time," and "Antisocial" (which features a cameo appearance of Ozzy Osbourne). To further excite the collector, previously unreleased footage of Anthrax's tour with Ozzy is shown with a live version of "I Am The Law," taped at the Philadelphia Spectrum in 1986. Additional live footage includes "Metal Thrash Mad," from Anthrax's first German tour of the mid-'80s. Perhaps the most fun and unique video of the reel is the "I'm The Man" compilation. A collage of footage shot by roadies along last Anthrax tour using the bandmembers' own cameras, the video encapsulates the worldwide fandom of Anthrax, showing crowds from around the globe attending various concerts along the road.

For a more intimate view of the band, never-before-shown interviews with members Joey Belladonna (vocals), Scott Ian (guitar), Frank Bello (bass), Dan Spitz (guitar) and Charlie Benante (drums) show the band reflecting on their history as musicians, and on the experiences they all went through in the making of their videos. Comic relief sets in with a special interview with "The Not Man," the cartoon character brainchild of drummer Charlie whose face has repeatedly been seen as the animated mascot of the Anthrax entourage.

At the end of the entire video, a message from the band to their fans flashes across the screen: "Thanks to our fans for supporting us through the years." That about says it all.

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REPORTED BY
TEDDY MEULLER
AND CHERYL SHEGSTAD

This month the big action in town was the annual **CMJ MUSIC MARATHON 1990**. Held at the Vista Hotel in the Wall Street district of NYC, the conference played host to a variety of the biz's movers and shakers for a variety of industry related topics. Panels included college radio, record production, journalism, retail and distribution, and promotion amongst others. One panel placed **SEAN COAKLEY OF ARISTA RECORDS** in the moderator's seat with **SUSAN DODES (MCA)**, **ALAN FREED (EMI PUBLISHING)**, **KATHY GILLIS (VIRGIN)**, and **DANE VENABLE (POLYGRAM)** rounding out the line-up. It was interesting have an insight into what the execs look for when signing a band and how they handle the act once they're signed. Moving through the collage of exhibits, we talked with various artists promoting their wares. You see, if their

roll as well. "Jimmy Swaggart and all those other clean cut, God fearing, soft spoken bastards are more obscene than the word f**k will ever be! If everybody stood up to the PMRC and said "F**k you," they couldn't do anything." To say the audience went ecstatic would be putting it mildly. Adding to the furor, Lemmy questioned, "What are they gonna do, throw us in jail?" Needless to say, he made quite an impact. We all left the auditorium feeling good about being associated with this phenomenon that we call rock & roll. Many showcases featured up and coming acts with the last one of the convention being **ALICE IN CHAINS** and **KINGS X** at the Limelight. These two impressive bands have new albums on the street. What a great way to close the Marathon. Everyone left with renewed knowledge and reassurance of the music industry... Well, it's back to Hades for some Tuesday night blues. Who should be on stage but **PAUL SCHAFFER** and his band. **DONALD FAGAN** and **NOEL REDDING** (remember Jimi Hendrix's bassist?) got up to jam a little as well. It was standing room only whether it be on the bar, the pinball machines or the pool table... **LYNCH MOB** lynched La Mours the other night, with founding Dokken members **GEORGE LYNCH** on guitar and **MICK BROWN** on drums. New bandmates to the former Dokken-ites are Anthony Esposito on bass (from Long Island) and Oni Logan (from Fort Lauderdale) handling lead vocals. George's guitar playing was exceptional along with the rest of the band's performance. Oni is definitely an excellent frontman and somebody to keep an eye on in the years ahead. The band is on their way to Europe to open Queensryche's tour... **AC/DC** blasted through town in support of their long awaited release, *The Razors Edge*. By the way, how did that possessive razor get past the 25k-a-year proofreaders at their label? Either way, the band is still kicking as hard as they ever did ten years ago. So if they show up in your city, make sure to check 'em out with openers **LOVE/HATE...** **SLAUGHTER** came to Record World in Square Circle in



music falls into the right hands at the right time, there's no telling what could result. From the exhibits we moved to the "Metal Room" to hear **LEMMY OF MOTORHEAD** discuss the ins and outs of rock & roll in his thick Welsh accent. Little did we know, but in 1967 Lemmy moved to London and did a tour as **JIMI HENDRIX'S ROADIE**. Earlier this year, Motorhead signed on with a new label (WTG) and a new management firm. As we speak, the often called "Godfathers of Thrash" are recording an album in LA. Tentatively titled *1916*, the release is set for sometime early next year. Speaking to the crowd on a variety of timely issues, Lemmy made his standing on a few of those well understood. "Censorship is an intangible thing. It is certainly set in the mind or eye of the beholder." He had a lot to say about the religious and government leaders condemning rock &

Long Island for an in-store promotion for their debut *Stick It To Ya* which has sold over a million copies. Hundreds of fans showed up and the boys didn't leave until they met each and everyone of them. Speaking of Slaughter, the band recently opened the show at Madison Square Garden for **KISS** and **WINGER** last week and blew the roof off the place... **THE BUDDY HOLLY BIRTHDAY BASH**, held at the Lone Star Roadhouse, featured **PAUL MCCARTNEY** backed by the Crickets. Also joining in for the festivities were **DAVE EDMUNDS**, **RICKIE VAN SHELTON**, and **STEVE FORBERT**, all of whom rocked into the wee hours of the night. Even Mayor Dinkins showed up... We want to take this time to thank all of our Floridian readers for an enjoyable 1990. We wish all of you Happy Holidays and an excellent New Year from us worms in the Big Apple.

For nearly three years, the Megadeth machine lay dormant, nearly broken down. The excess of success, along with internal hostilities, had taken its toll on the group that had actually defined the word "thrash."

In 1985, Dave Mustaine (recently retired from Metallica) and Megadeth released *Killing Is My Business... And Business Is Good* kicking the metal militia in its proverbial ass. They maintained a steady climb with their gold-selling debut follow-up, *Peace Sells... But Who's Buying?*, still regarded by some as the best metal album to-date. Shortly thereafter, the shine turned to dull, band members started quitting like fast-food employees, and the toils of their substance abuse began weaving its tangled web. The results of this era, *So Far, So Good... So What!*, almost seemed to give insight through its title that Megadeth had lost its grip, resulting in a poorly received outing.

At this point of the game, Mustaine and bassist Dave Ellefson found themselves at a crossroads of sorts. They were minus two members (who left under tainted conditions) and the drug problems had accelerated to a cataclysmic plateau. A situation of do or die if you will. But despite the ironic name of the band, the two Daves decided that dying was for the birds and set out to get their lives back in order and their band back in the arenas. After acquiring guitarist Marty Friedman and drummer Nick Menza, Megadeth has returned to the scene, revitalized and ready for the kill with *Rust In Peace*.

With their latest release under their belts, a monstrous triple-bill tour with Testament and Judas Priest, and a far cleaner blood supply in the dressing room, Megadeth is a newly rebuilt machine that shows no sign of breaking down. At least not in this lifetime.

LIFE WITHIN 'DETH

BY DJ JUSTICE

THRUST: People are wondering where Megadeth has been for the past couple years.

DAVE ELLEFSON: Well, we got Nick and Marty in the band and we have a new album, *Rust In Peace*. I mean, it's been two years since we played a gig aside from these warm-up shows. The last one was at Castle Donnington. Buy our new album and you'll hear what we've been doing. I think there's a whole new energy and spirit in the band. We could have thrown this album out a year and a half ago like our recording contract said we were supposed to, but at that point we weren't ready to make another record. The songs weren't ready, the band wasn't ready and Dave and I weren't in the frame of mind to do it. Why do it just because a contract says we have to? We put this album out when it was ready to be put out which is now.

NICK MENZA: Three times is a charm.

Meaning?

NM: Meaning that this is the final line-up that is here for the duration instead of, "Let's hire some guys for the tour, do a record and see ya."

A lot of people would find that hard to believe due to the band's track record.

DE: Sure, there's a lot of people who say, "Show me, don't tell me." Nick's got a good attitude, though. It's like, "The other drummers couldn't handle it. I can and I'm here for the duration." Hopefully, that's the way it's going to be. We'll see. From the warm-up gigs that we've played, it's a good sign of things to come.

NM: We recently played at 6-800 seaters and the kids knew that it was for real. There were some doubting dudes there. Like, one guy came up to me and said, "I hope you're going to last," and I go, "I hope you're going to last." It's more of a family thing now instead of just playing together. If it's going to be this major, we've got to be bros. There's tons of great drummers out there that could have got this gig, but these guys realized they had to get somebody they liked and could be on the road



with instead of thinking "I hate this guy." The people that come to see us live are going to know it's for real.

Let's talk about the new piece.

DE: The single "Holy Wars" is out and the video just premiered on MTV. On the last album, *So far, So Good... So What!*, it wasn't really a band. By the time we came off the *Peace Sells* tour, we were a little tattered from the road. We didn't have a whole lot of time to put the last album together. We did the best we could. This album, we rehearsed like a band and we recorded like a band. We had been playing together for a while and part of the criteria was to have Nick and Marty learn old Megadeth songs. That gave them a good understanding of the past as well as where we are now. It's like, once you know what your past is about, then you can move forward. On the road we'll be playing songs from every album. We didn't play any off of *Killing is Our Business* on the last tour that the fans wanted to hear. There are also some good songs that are fun as hell to play that Dave and I haven't performed in a while.

Having been forerunners in this genre, who did you guys look up to back then?

DE: It's funny because there were people that were into Aerosmith and Zeppelin and then there were people that were into KISS and Black Sabbath. A lot of bands from the '70s were the inspiration. If you look back and listen to that, you can develop something new. It's kind of unfortunate because a lot of kids — especially in the new metal movement — never even heard of somebody like Jeff Beck. They think Eddie Van Halen created the whammy bar. They don't have a clue as to where the roots are. A lot of people from then were the forerunners of their time. There was also a lot of inspiration from the new wave of British heavy metal from the early '80s. It wasn't like this lolly gag beach music from America. It was something darker and heavier. It was more guitar and drum oriented like Maiden and Priest. Along with that, there was a lot of punk music happening. A lot of those people couldn't play for shit but they had a statement. They were rowdy as hell and they said something.

Other than the input from the new members, are there any distinct style changes on this album?

DE: It's the same kind of attitude. It's not like "Well, it's the '90s now, let's head in a new direction." The songs aren't contrived at all. That's not what we're about. If you're looking for a style comparison, it's the same, only better, louder and harder than before. All I gotta say is, buy the record.

The subject matter covered by Megadeth has always been fairly dark. Where did the concept for *Rust in Peace* come from?

NM: The warheads will all rust in peace. It definitely has a double meaning. There's a song on the album that's called "Rust in Peace ... Polaris" that's about missiles we probably won't use and they're going to rust in peace. There's a song "Hanger 18" that's about alien, government funded bases. "Hanger 18" is the military installation that has the U.F.O. stuff inside it that nobody knows about.

DE: And there's this big controversy about "Holy Wars" because a holy war is going on in Kuwait. Guess what? We wrote that song two years ago.

It's been highly publicized that the band has went through various internal problems over the past few years. Any comment?

It took us two years since the last gig in order to play the next show and it's been three years since Megadeth put an album out. What can we say? We could have put out a shit album a year and a half ago but I guarantee you people would have been disappointed. All I can say now is that I'm happy with the way things are. We've made an album that our fans are going to love. In the past, there were a lot of inconsistencies because of the excessive habits we had. Our personal lives interfered with the band. One night we'd be great and the next night we'd suck. Those days are definitely gone. That's not to say that every show is going to be perfect because it's still real.

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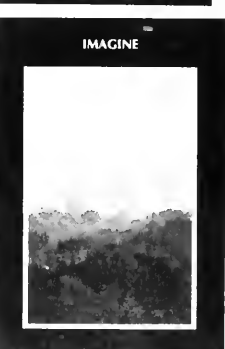
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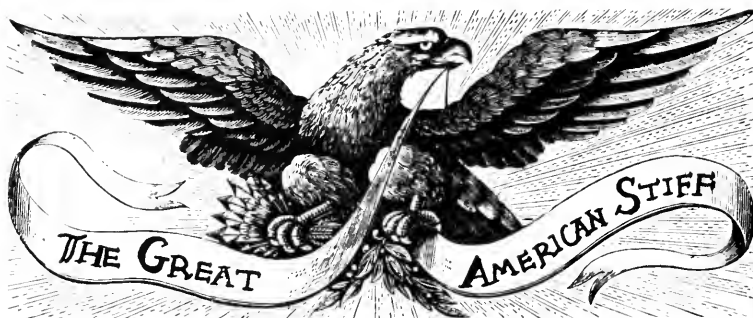
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Well buckos, as you can obviously see, my column got busted down to a half page. I just hope they don't stick in some ad for the latest mall metal sensation next to it. I still have many things to say, so I'll try to be concise.

This Persian Gulf garbage really sucks hard. Bush and his cronies must have some problems with their male virility. What could be more manly than starting a war? Go die for Exxon. War sucks, plain and simple. There is absolutely nothing patriotic about dying for a greed-infested oil corporation. There has never been a major war without a draft, and there is no doubt in my mind that Bush is planning to bring it back. What can you do? Well, unless you're very white, very rich and your last name happens to be Quayle, you're pretty much screwed. You can't go to Canada this time around. The USA and Canada signed an extradition treaty a couple of years ago. Well, you're probably saying "I'll just enlist or stay in college." Wrong idea. They'll let you finish your semester and off you go. The gay-lesbian thing doesn't cut it anymore either, and the military would make your life a living hell if you tried to use that one. If you took massive amounts of drugs to fail your physical, the bastards would put you in Detox. Then when you're over it, they'll ship your sorry ass off to the desert. If you're not registered you can't be drafted. If you are already registered and don't want to become a statistic in Operation Desert Shield, try calling the Berkeley Draft Council Center at (415) 642-0165. \$2 for a phone call is one helluva lot better than being dead. Dead is forever.

While the suicide season descends upon us, the record companies are releasing tons of material. Most of it sucks, but there is some good stuff out there to rave about. The Stiff "Pick Of The Month" is a virtual tie, but the two bands are so far apart musically, it's mind boggling. **THE POGUES**—8 people who share an intense love of alcohol, punk and Celtic music—have just released what is quite possibly their last album. This Joe Strummer produced gem is entitled *Hells Ditch*. The thirteen songs are all great and Shane McGowan's vocals are the highlight. This guy sings with such conviction that words here cannot do him justice. If the Pogues do call it a day, as is rumored in the UK press, they will be deeply missed. Hopefully though, Strummer and Shane can collaborate on some projects. Think of the possibilities. **LARD** is basically Jello Biafra singing for the Ministry and Jello's pissed. The result is the second ALT. Tentacles release entitled *The Last Temptation of Reid*. This sucker burns. It's one of those CD's that gets you in trouble with your neighbors 'cause it sounds best when it's played at max volume. And, Jello's lyrics are going to offend some people, especially the pay to pray crowd. Definitely a buy or die. **LOVE GODS IN LEISURE SUITS** are an established Orlando band. I finally sampled their 1988 release on Space Fish Records entitled *Come Here Often* and a split 7" they did with another Orlando band, Damage, entitled *Fresh Fish for Space Fish*. The Love Gods stuff is hilarious, very competent hard-core with cool lyrics addressing bullshit macho attitudes, jockers and the king

himself, Elvis. **DAMAGE** are a three piece outfit who have it in for the glam boys as the lyrics on their current album *Euphoria* testify. The music is cool, sounding kinda like a slowed down Chili Peppers with no guitars. As always, no guitars, sequences or drum machines were used, needed, or wanted! **ANDREW ELRITCH** has assembled a third resurrection of the mighty **SISTERS OF MERCY**, this time opting for a real band, that is touring no less, instead of the previous trio who consisted only of Elritch, Patricia Morrison and a drum machine. I haven't heard the album yet, but if the first single is any indication, it's bound to be a winner. The A-side, "More," has the instantly recognizable sound to it that made this band so popular in the early eighties. The flip is called "You Could Be the One." It sounds like "This Corrosion" from the *Floodlands* album only the lyrics are not near as deep. **MOVING TARGETS** have an excellent single out on Taang Records. The A-side, "Falling Away," was recorded at the legendary Cambridge, Mass. studio, Fort Apache. If you were into Husker Dü during "Candy Apple Grey," you will love this song. The B side was recorded live a couple of years ago and although it doesn't have the engineering behind it, the two cuts still cook. **FUEL** have a single out on Lookout Records (this label is really putting out some cool stuff) titled "Take Effect." It reminds me of No Means No without the heavy bass. There are four songs, one of them an instrumental. Give it a listen and listen to hard-core smashing into the '90s.

Onto live stuff. Concerts make the world go round, and without them I would probably become a shut-in. The biggie of the month (deadline was before Sonic Youth) was **THE SPECIAL BEAT**. Thank you No Clubs and Figurehead for continuing to bring in shows of this caliber. The Special Beat is made up of members of the English Beat and The Specials, UK ska sensations of the early '80s, and of course, Ranking Roger. New York ska band, **THE TOASTERS** opened the show, playing an enthusiastic set to get the crowd worked up. Then, the Special Beat came on stage and the place went crazy. I have never seen a band so happy just to be playing in front of people. The energy level was beyond belief. I thought that former Specials vocalist **NEVILLE STAPLE** would physically hurt himself running around the stage. The band played a great selection of songs from their collective pasts and it was a most satisfying night. If there is any justice in this world, some major label will pick this band up, promote the hell out of them and let the masses hear some great music.

On a sadder note, punk man turned muscle metal man **GLEN DANZIG** brought his *Lucifuge* tour through Florida where someone was killed while stage diving at the Orlando show. That sucks really bad. You do not go to a show to get killed or to see someone get killed. You go into the military for that. Anyway, on behalf of the *Thrust* staff, we would like to express our condolences to family and friends.

Well buckos, I'm running out of space, so 'til next month, remember these words of wisdom: Guns don't kill people, bullets do.

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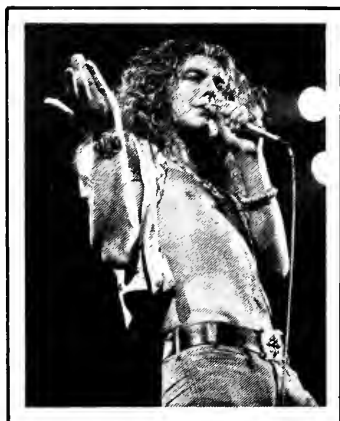
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